

# THE CHARADE OF MASTERY



**Deciphering Modernism in Contemporary Art**



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This exhibition was organized by the  
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Study Program: Sarah Morris,  
Richard Quinn, and Julia Reschop.

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945 Madison Avenue  
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Opposite:  
Mike Bidlo  
*Not Pollock (Number 27, 1950)*, 1983

**Sarah Morris**

## THE CHARADE OF MASTERY



There used to be a distinction between the old masters and the moderns. Today this distinction no longer holds because the modernist investigation of the conventions of art has become a traditional "old master" position in art historical discourse and cultural institutions. "The Charade of Mastery" considers how this continuous dismantling of dominant art practices informs the production and reception of contemporary art in three ways: through the masterpiece, the master-narrative of modernism, and the figure of the modern artist. All the artists in this exhibition reflect on these forms and figures of mastery, sometimes critically, sometimes ambivalently.

The discourse of mastery in modern art relies on the notion of the masterpiece, typically in painting, the privileged medium of the original and the unique. The masterpiece in turn relies on the notion of the autonomy of the art object, i.e., the idea that it transcends the social conditions of its making. Artists such as Ashley Bickerton, Larry Johnson, Sherrie Levine, Richard Prince, and Sturtevant challenge this notion by reflecting on the increased

importance of mechanical and electronic reproduction and of mass culture in art. Whereas modernism tended to reject mass culture as vulgar, degrading, and feminine, artists since Pop have emphasized everyday reproducible images in defiance of high, “masterful” art.

Modernist mastery is not an attribute of an art object alone; it is produced discursively in official histories of modernism. In different ways, David Diao, Robert Gober, Sherrie Levine, and Richard Prince quote well-known modernist images or avant-garde devices such as the monochrome or the *readymade*. Such quotations question the authenticity of these forms; at the same time they disrupt any simple narrative of art historical development. However, the process is ambivalent in that it engages the very paradigms that it claims to empty of historical meaning or originality. The artists seem to desire to both criticize the master narrative of modernism and to maintain its lineage.

Modernist mastery is also produced through the figure of the master artist—typically white, male, and “visionary.” This figure comes in many types, for example, the macho creator exemplified by Pablo Picasso or Jackson Pollock, or the dandyish commentator represented by Marcel Duchamp or Andy Warhol. In all these types, a certain masquerade is performed in which creativity and sexuality, physical power and artistic mastery are conflated. Artists such as Sherrie Levine appropriate famous art works by male modernists in order to question the male purchase on this authorship.

To undermine the claim to originality is to demonstrate how the artist enjoys prestige through the mythic status of creativity. Although this role has been made problematic in recent art, the personality of the artist continues to play an important part in the aura of the art object. The media glamorization of artists, its construction of history through the artistic personality, is also explored in the exhibition, as are the demands of the museum and the desires of the spectator.

The modernist discourse of mastery excludes artists of color who are not indebted to, or necessarily invested in, the paradigms and narratives of modernism. The relative absence in this exhibition of alternative histories as well as of a critique outside this modernist discourse, serves to underscore the privileged, if not exclusive, terms of the critique itself. Since its mythological roots have been exposed and its historical necessity has been lost, artistic mastery has become a charade—an exaggerated pretense involving the artist, the media, the museum, and the spectator alike.

## CRITICAL INVESTMENTS

There is a very fine line between criticizing a position and investing in it, since in order to examine it one must engage it at some level. Thus from the very start the artist and/or critic is in a state of ambivalence, censuring and embracing one and the same position. In the postmodern era, where the overriding concern has been to rethink the basic tenets of modernism in order to expand or inter them, many contemporary artists are ambivalent about modernism in precisely this way. The conflation of modernism and the postmodern artistic self can be seen in the obsessive aesthetic of appropriation, one of the subjects of this exhibition.

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Whether in the Suprematist vocabulary of Kasimir Malevich, the drip paintings of Jackson Pollock, or the readymade strategy of Marcel Duchamp, historic modernist icons and concepts are being appropriated and redeployed, all in the name of critique. By repeating these devices, contemporary artists seek to question modernism and its claims of originality, authorship, mastery, and autonomy. But precisely because they use the vehicles through which these modernist ideals were perpetuated, they often appear nostalgic for them as well.

After World War II, the New York School developed a style that was, arguably, distinctly American. Abstract Expressionism, characterized by large-scale gestural canvases, was thought to typify what it meant to be American in postwar culture. The brushstroke became the most important signature of American painting. However, this image soon came under attack in the art of the 1960s, specifically Pop. Roy Lichtenstein, for example, adopted the scale of Jackson Pollock's major poured paintings and rendered the immortalized "drip" in hard edges and benday dots, i.e., in the vulgar vocabulary of the comic strip. He disputed the spontaneity of psychic automatism, presenting the "drip" as studied, labored, and

Robert Colescott, *Les Demoiselles d'Alabama: Desnudas*, 1985

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comical. Since then, Lichtenstein has continued to parody the icons and images of modernism, Cubism and Surrealism among them, rendering the history of modern art as a series of comic book plates. Yet even in this parody, Lichtenstein maintains the large scale and signature of Abstract Expressionism as if in mourning for its loss of preeminence.

What is this modernism that makes contemporary artists ambivalent? The dominant account is given by Michael Fried in his essay "Three American Painters" (1965): ". . . roughly speaking, the history of painting from Manet through Synthetic Cubism and Matisse may be characterized in terms of the gradual withdrawal of painting from the task of representing reality . . . in favor of an increasing preoccupation with the problems intrinsic to painting itself." The modernist roll call is impressive: Manet, Cézanne, Picasso, Pollock, Newman. . . . Playing upon this lineage in his painting *Corpus 1, Corpus 2* (1990), David Diao juxtaposes two family trees of modernist abstraction on adjoining canvases. The left side is completed with a specific genealogy of abstract painters (Mondrian, Albers, Newman, Rothko, etc.), while the right side remains blank. Diao thus challenges the viewer to suggest an alternative to academic art history. The message is clear that any attempt would most likely be arbitrary and exclusive—i.e., sexist, racist, or, at the very least, elitist. Yet even as he questions any claim to a single master narrative, he also positions himself in relation to it—possibly in a space in the genealogy that remains to be completed.

Needless to say, Diao's tree of abstraction is heavily weighted in favor of white male artists; artists of color such as Robert Colescott are simply excluded. In his painting *Les Demoiselles d'Alabama: Desnudas* (1985), Colescott parodies Picasso's celebrated *Les Demoiselles d'Avignon* of 1907, replacing the Africanized women of the Avignon brothel with racist stereotypes of African-American women. In this way, Colescott forcibly introduces otherwise marginalized figures into the master narrative of modernism. He also draws a disturbing parallel between early twentieth-century "primitivism" and late twentieth-century racism. Although his image clearly points to white dominance in modernism, it also employs the same type of objectification inherent in Picasso's modernist icon. Both artists fetishize otherness.

Sherrie Levine addresses a related domain that is generally excluded from the modernist narrative: the subjectivity of women. By rephotographing and repainting celebrated images of male modernist artists (among them El Lissitzky, Henri Matisse, Edward Weston), Levine decenters their master vision as one subjectivity among many, showing how the locus of

meaning is never fixed. However, as critical as she is of a unique master vision, she paradoxically recenters herself in the position of the master creator, the very position which she had set out to undermine.

In his *Urinal* (1984), Robert Gober reinterprets Marcel Duchamp's notorious readymade *Fountain* of 1917. Duchamp's mass-produced urinal, which he chose as a work of art and positioned on its side, is here hand-crafted by Gober and placed right side up on the wall. By reintroducing the artist's hand, Gober gainsays the aestheticization that has overtaken the *Fountain*. At the same time, however, he reaffirms the male exhibitionism which was part of its initial shock value.

Mike Bidlo actually adopts the persona of master artists—lives like them, paints like them, takes on their appearances—in an attempt to involve himself as directly as possible in the myth of "being" a master artist. To produce *Not Pollock (Number 27, 1950)* (1983), the original of which is in the Permanent Collection of the Whitney Museum of American Art, Bidlo whipped himself into a mad frenzy of drunken genius. Although he critiques the myth surrounding Pollock's method of painting, asking whether a singular aesthetic experience is really possible, he simultaneously adopts a laudatory attitude toward the master artist by attempting to recapture, and thus validate, the myth.

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The masquerade that characterizes this masculine aesthetic is revealed in a recent series of painted sculptures by Richard Prince. *Untitled (Hood)* (1989–90) looks initially like a monochrome painting in the tradition of Yves Klein. However, the fiberglass support is in the shape of a car hood, a token of a privileged male domain. Prince attempts to expose the exclusive sexual codes of one of the most celebrated aesthetic styles of modernism, that of the monochrome. Although the monochrome attempted to free painting from the burden of representation and gender specificity, here it represents the antithesis of its utopian intentions. Prince suggests that it could never escape the sexual codes of its makeup, nor deny that it stands as a sign for exclusivity. Yet he is clearly seduced by these codes: indeed, he appears as nostalgic for this past aesthetic as he is critical of it.

Working in the scale and style of Salon history painting, Mark Tansey approaches modernism by depicting mythologized events in its history. In *Triumph Over Mastery II* (1987), his muscular allegorical figure rolls white paint over Michelangelo's *Last Judgment*, replacing the "masterpiece" with a "white painting" in the style of Malevich, Rauschenberg, or Ryman, that is, with the modernist device of effacement. Although his pseudo-academic



Mark Tansey, *Triumph Over Mastery II*, 1987

style may be read as a criticism of the modernist aesthetic, in the end Tansey only replaces one set of elitist, masterful assumptions with another.

The project of postmodernism—to revise or reject the basic tenets of modernism—has always involved ambivalence since it cannot stake out a position entirely free of the rhetoric of its target. Criticism thus serves as a validating, self-sustaining agent. This does not mean that the critical process is useless. It simply suggests that critique and investment should never be seen as mutually exclusive.

## THE AURA OF THE ARTIST

The famous artist holds a privileged position in society both economically and culturally, a status derived from the supposed ability of art and the artist to transcend social conditions, to possess an intrinsic power. For Walter Benjamin, in his 1936 essay "The Work of Art in the Age of Mechanical Reproduction," the aura of the art object depended on its originality, uniqueness, and distance, qualities which have been eroded by techniques of reproduction. In many ways, the inflated status of the contemporary artist compensates for the art object's loss of aura. In effect, the aura, that is, the celebrity, of the artist replaces the art object; the artist has become the medium. The museum, the gallery, the critic, the spectator, and, of course, the artist collaborate in this translation. As a result, artistic mastery has become a charade. Recently, however, artists have begun to expose this hypostatization of the artistic personality in the work of art.

In *Little Self-Portrait* (1988), Ashley Bickerton creates a boxlike construction made of seductive high-tech materials, including aluminum and neoprene. On the surface, he incorporates the style of commercial logos, which suggests the commodity aesthetics of packaging. In addition, he implicitly compares the role of the white, male avant-gardist to a celebrity centerfold by listing such trivia as his own bodily measurements, hobbies, and turn-ons as part of the art work. The art object and the artist become conflated as a product of consumption. Our voyeuristic fascination with the private biography of the artist (through interviews, photographs, personal data), which is usually kept distinct from an art work, is here directly displayed. Bickerton draws an analogy between the relationship of viewer and artist and that of fan and celebrity. Indeed, the parallel between the cultural construction of the artist and that of a media star is further emphasized by his use of the Sonnabend Gallery



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logo, which underscores the position of the commercial art gallery as the promotional support for his personality and work. However, even as Bickerton criticizes this economy of prestige, he also occupies a position in it. While he explicitly parodies his own personality, he also implicitly satisfies our desire for it.

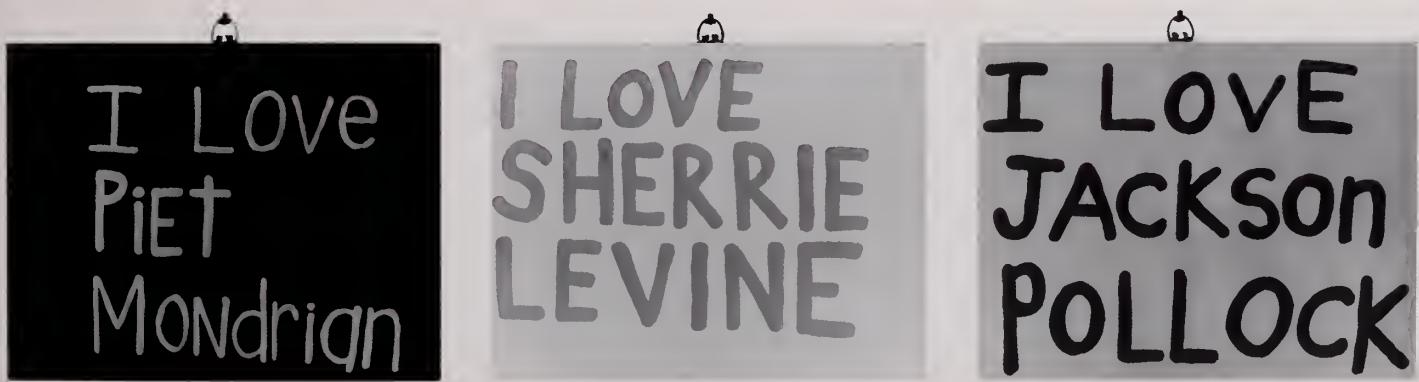
Like sports or movie fans, we identify with art figures, but this identification levels out differences among them. In the *I Love . . .* series (1989–90), Cary Leibowitz/Candyass repeatedly paints the phrase "I Love . . .," each time completing it with the name of a well-known artist. Each colorful panel is a small, awkward, childlike rendering of this phrase, paying homage to artists such as Marcel Duchamp, Jackson Pollock, Pablo Picasso, and Andy Warhol. This mimicry of the fan renders the artist and the celebrity equally banal. Moreover, the repetition of the fill-in-the-blank sentence suggests the arbitrariness of its object of adoration. Art history becomes simply a series of personalities to embrace. Leibowitz functions as a social critic of this phenomenon, but he also positions himself as the "I," as devout fan and admirer, thus revealing his own complicity in the mystification of the artist. With *I Love*

*Marcel Duchamp*, Leibowitz shows how even the most critical aesthetic may be reinscribed as "masterful."

The aura of the artist and the art object depends on the signature, the supposed guarantee of authenticity. The signifier of authenticity may also be the signature style of the artist's oeuvre. The singularity or uniqueness of the gesture, however, is refuted in such works as Sturtevant's *Johns' Target With Four Faces* (1986). Unlike most other appropriation artists, Sturtevant recreates Jasper Johns' 1955 masterpiece *Target with Plaster Casts* by hand. Her exact replication of an encaustic painting with boxed plaster reliefs throws into question the claims of Johns' originality. However, the work depends on the viewer's recognition of the resemblance, and the repetition of Johns' signature style artificially reconstitutes his aura even as it undermines it.

The denial of the signature or of the authority of the artist's name has in turn become a signature style itself. Louise Lawler in her audio and text piece *Bird Calls* (1972) makes her own melody of individual bird calls, naming well-known male artists and displaying a list of their names. *Bird Calls* functions as a parody of the exclusive individuality and camaraderie upheld by male artists. The choice of names is based on recognizability, and each voice exaggerates the given artist's persona. A roll call of male names demonstrates how the domain of the signature or authorship is a patriarchal system and how institutions such as art museums reinforce it. However, Lawler's calls do not problematize *her* authorship of the art work, her name in relation to other names, her critical signature among other signatures.

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The reconfiguration of the aura of the artist through the signature is further explored by Gretchen Bender in *Untitled* (1981-82) from the series *The Pleasure Is Back*. Bender juxtaposes appropriated images—a black monochrome, women's faces from advertisements, Expressionist renderings of a male figure, and Roy Lichtenstein's comic book-style brush-stroke paintings—to conflate the idea of artistic mastery in the historical narrative of Expressionism, abstract painting, and Pop. These art movements, which began to be appropriated in the early 1980s, were central to the recreation of aura through personality. Bender comments on how this personality is a male privilege, a site of high culture, whereas the representation of women remains in such low culture domains as advertising.

A pedigree of names and a fetishization of signatures are among the constitutive elements of art history. In *16* (1985), Louise Lawler photographs a fragment of an Andy Warhol painting depicting an enlarged paint-by-numbers image of a landscape. The wall label, which includes the artist's name, year of birth, title of work, and date of creation, is given greater prominence in order to focus our attention on the context and reception of the art work. Lawler underscores the irony that a work such as Warhol's, which sought to challenge the artistic with the mundane, is now regarded as a masterpiece. Warhol's paint-by-numbers series suggested not only that authorship is open to anyone, but also that the genres of art history, such as landscape, are now readymade conventions without any authenticity. Lawler raises the issue of how even critical contemporary works are reinscribed as masterful and original.

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The continual formation of masterpieces within a network of institutions is met by the perpetual need to dismantle the same works. The quotation or the criticism of the avant-garde is itself a means to continue its lineage. For example, the repetition of the paradigm of the readymade points to and fetishizes its origin. In *Saint Jack* (1990), J. St. Bernard pokes fun at the whole tradition of the pseudonym and the readymade, even while using its conventions. Here the artist plays on the allure of the fictitious name by simply presenting a panel that reads "Saint Jack." The artist's name and the mystery of the persona become the art work; the panel can even be concealed, like the artist's identity, through a canvas cover that reads "Don't Mean Jack. Don't Mean Dog, Jack." The precedent here is both Marcel Duchamp's "R. Mutt," his pseudonymous signature for the readymade urinal *Fountain* of 1917, and "John Dogg," St. Bernard's previous pseudonym. The words announce the work's vapid intent, signaling the well-accepted distinction conferred upon the artist since the advent of the readymade: simply the naming of everyday objects as works of art endows them with aesthetic importance and economic value. The reference to Duchamp at once parodies his legacy and maintains it.

Mastery takes on form in the personality, the signature, and the pedigree of the artist, whose aura is now necessary to maintain the aura of the art object. For the spectator, the art object is often simply a surrogate of the artist, whose prestige guarantees its value. In this way, the artist becomes the object of our gaze, as much on exhibition as the art work.

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at the  
Pasadena Art Museum

46 north los robles avenue  
pasadena, california



a retrospective exhibition

by or of  
Marcel Duchamp  
on  
Rrose Selavy

October 8 to November 3, 1963

## THE ARTIST AS CULTURAL ARTIFACT

The role of the artist and the definition of the art work in marketing and promotion are issues of increasing importance for both artists and the media. As is evident in advertising and Hollywood movies, the media both mystifies the artist's position as an eccentric outsider and uses the aura of famous artists to sell consumer goods. Contemporary artists themselves are examining these social roles, sometimes criticizing stereotypical preconceptions, sometimes embracing them.

There are precedents for this examination. In 1923, Marcel Duchamp pictured himself on a found "Wanted" poster in the place of the criminal, thus presenting his artistic persona as desirable because transgressive, "wanted" because threatening. In posing himself as outlaw, Duchamp not only played the role of criminal but also called attention to the conventionality of this role. Andy Warhol pushed this point further, insisting on the notoriety of the artist as created by the media, indeed, marketing his artistic persona as an art object for mass consumption. His role became less that of an artist than that of art director and agent of his own media-projected image.

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Duchamp and Warhol, through direct involvement in the creation of their public images, represent one type of the modern artist, the dandyish commentator. The dandy considers his life-style, even his physical self, a work of art. An exaggerated form of this figure appears in the collaborative work of David McDermott and Peter McGough, who dress in nineteenth-century costumes (starched collars, tweed knickers, top hats) and once lived in a "demodernized" environment without electricity, thus making their physical surrounding a major component of their art work. This Victorian life-style is documented in such images as *Portrait of the Artist with His Spill Vases*, 1907, *Portrait of the Artist with His Bottle*, 1907, or *Portrait of the Artist with His Bible*, 1907. Though dated 1907 and printed in the old cyanotype process, these nostalgic photographic self-portraits are actually contemporary works,

all produced in the 1980s. Although McDermott and McGough do not directly engage the mass media, their life-style is a caricature of a specific and familiar artist type.

There are, of course, other configurations of the modern artist. Artists from Picasso to Jackson Pollock to Julian Schnabel are celebrated as social renegades and macho creators in magazines, books, television documentaries, and Hollywood feature films. The Abstract Expressionists are perhaps the purest example of this type. In 1951, fifteen Abstract Expressionist painters posed for a group photograph to protest The Metropolitan Museum of Art's conservative attitude toward contemporary art. Labeled "The Irascibles" by *Life* magazine, the group actually confirmed the historical prototype of the avant-garde. In 1985, Timothy Greenfield-Sanders photographed a community of East Village artists, critics, and dealers under the title "The New Irascibles." In drawing this parallel with the Abstract Expressionists, Greenfield-Sanders inadvertently underscored the conformist nature of the early 1980s East Village art scene. "The New Irascibles" were hardly irascible; they sought rather than defied inscription in art history.

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Artist portraits are an essential element of the media construction of the figure of the artist and the narrative of art. The magazine *Art News*, for example, features portraits of artists on its covers (occasionally dealers, collectors, and historians also appear). When Milton Es-terow became editor and publisher in October 1972, he wanted to make art more accessible to the general public, to "humanize the coverage of the art world." The cover photographs of artists were part of this plan. It was assumed that the work of art was more easily accessible through the personality of the artist. Over the years the covers have functioned to reaffirm various stereotypes of the artist, identifying different figures with specific poses, styles, and settings.

Since the emergence of Pop Art in the 1960s, the mechanisms of the mass media have been a subject for many artists. Richard Bolton, for example, in his project *According to Art News . . .* (1989), presents *Art News* covers featuring artist portraits next to subscriber and funding information regarding the magazine. By juxtaposing this information with images of the presumably avant-garde artists, Bolton implies that artists such as Julian Schnabel, Sherrie Levine, and Cindy Sherman, who are critical about mass media in their art work, are actually complicitous with the media and similarly engaged in capitalist cultural production. In his untitled text piece of 1986, Larry Johnson focuses on the creation of an artistic persona through the language of the media. The text, a pseudo-obituary, reads: "Like his vibrant life and art, his tragic death shook a generation and marked the tumult of the



David McDermott and Peter McGough, *Portrait of the Artist with His Spill Vases*, 1907, 1989, *Portrait of the Artist with His Bottle*, 1907, 1988

times. . . ." By employing the rhetoric of the entertainment press, Johnson comments on the media's melodramatic veneration of artistic celebrity.

In her project for the art magazine *Journal* (1986), Silvia Kolbowski addresses how advertising campaigns make use of the aura of the artist as a marketing strategy. On separate black pages, Kolbowski displays two perfume advertisements associated with artists' names: Paloma Picasso and Niki de Saint Phalle. The names and signatures are essential components of the consumer product and, in this case, also the art work. In addition, by juxtaposing the signature logos with the Citibank slogan "The acquisition of art is itself an art," Kolbowski emphasizes the status of art as not only a consumer good but also investment property.

Other contemporary artists are not so antagonistic toward the media; indeed, some even participate in various ad campaigns to promote products. The Absolut Vodka company, for example, uses the cachet of famous artists and their paintings in its advertisements. By commissioning artists such as Andy Warhol, Ed Ruscha, Keith Haring, and Julie Wachtel to design their own Absolut Vodka advertisements, Absolut becomes a patron of art and of the artists—the advertisements are available for sale in poster format.

Another popular media strategy is to use the artist as a model, in such a way as to encourage consumers to desire and/or identify with the subject and thus to purchase the trappings of the depicted life-style. The fashion industry in particular favors artists as models in its advertising campaigns (Comme des Garçons, Barneys of New York, The Gap). In 1986 the Japanese clothing company Comme des Garçons commissioned Timothy Greenfield-Sanders to photograph various artists. These photographs are different from his usual portraits only in that the artist-sitters wear a Comme des Garçons shirt (among those photographed have been Robert Rauschenberg, David Salle, Julian Schnabel, Peter Halley, Joseph Kosuth, Ed Ruscha, and Philip Taaffe). In the process, the advertising promotes not only the Comme des Garçons clothing but also the individual artist, who chooses to create and use the myth of his own image. In recent Gap advertising campaigns, which present a mix of emerging and established celebrities, the artist does not have to be famous; an artistic aura alone is sufficient to help sell a product.

Although many contemporary artists collaborate with the media, some become directly involved in their own media representation. Jeff Koons, for example, uses his persona to manipulate the media apparatus from within. He advertised his 1988 Sonnabend Gallery exhibition in four leading art magazines (*Art in America*, *Artforum*, *Arts Magazine*, *Flash Art*), imitating the ultra-perfect world of advertising in various tableaux where he appeared holding a wedding cake, surrounded by bikini blondes, or as a royal playboy accompanied by seals. The products (his sculptures) are referred to only in absentia, through the name of his gallery, printed in small type. The advertisements, all of which picture Koons, are clearly about the artist as master of both the art and advertising worlds. However, Koons' recent move to sell the original advertisements in a portfolio edition as art objects reverses the strategies—now the artist elevates the media images to the status of works of art, revealing in the process that the consumption of an art work is no different from that of any other commodity. He demonstrates how some art is advertising, just as some advertising is art.

In an age when the art world is constantly expanding, when it is not only fashionable to be interested in art, but when the stylistic trends of art approach the realm of fashion and investment in art plays an evermore important role, the position of the artist as a media celebrity has become crucial. Through the media's celebration of the artist's persona, the art work has also become more accessible to a larger audience. However, in this highly commercialized realm art risks receiving secondary attention or even being ignored. After all, it was already Duchamp's point in 1923 that it was his persona, not his art, which was wanted.

# WORKS IN THE EXHIBITION

Dimensions are in inches; height precedes width precedes depth.

## Gretchen Bender (b. 1951)

*Untitled*, from the series *The Pleasure Is Back*, 1981-82  
Enamel and silkscreen on sign tin, 72 × 72  
Collection of Michel F. Tournadre

## Ashley Bickerton (b. 1959)

*Little Self-Portrait*, 1988  
Mixed-media construction with black  
canvas covering, 32½ × 80½ × 36  
Emily and Jerry Spiegel Family Collection

## Mike Bidlo (b. 1953)

*Not Pollock (Number 27, 1950)*, 1983  
Enamel and aluminum paint on canvas,  
36 × 72  
Collection of Laura Skoler

## Richard Bolton (b. 1956)

*According to Art News . . .*, 1989  
Three magazine pages, 11 × 8¼ each  
Collection of the artist

## Robert Colescott (b. 1925)

*Les Demoiselles d'Alabama: Desnudas*,  
1985  
Acrylic on canvas, 96 × 92  
Greenville County Museum of Art,  
Greenville, South Carolina

## David Diao (b. 1943)

*Corpus 1, Corpus 2*, 1990  
Acrylic on canvas, two panels, 42 × 96 each  
Postmasters Gallery, New York

## Marcel Duchamp (1887-1968)

*A Poster Within a Poster*, 1963  
Poster, 34⅞ × 27⅜  
Reinhold-Brown Gallery, New York

## Robert Gober (b. 1954)

*Urinal*, 1984  
Enamel paint, plaster, wire lath, and wood,  
30 × 20 × 20  
Daniel Weinberg Gallery, Los Angeles

## Larry Johnson (b. 1959)

*Untitled (Tumult of the Times)*, 1986  
Two Ektacolor photographs,  
11 × 14 and 14 × 11  
303 Gallery, New York

## Silvia Kolbowski (b. 1953)

*Project for "Journal,"* 1986  
Two magazine pages, 11 × 8½ each  
Collection of the artist

## Jeff Koons (b. 1955)

*Art Magazine Ads*, 1988-89  
Four lithographs, 45 × 37¼ each  
Sonnabend Gallery, New York

## Louise Lawler (b. 1947)

*Bird Calls*, 1972  
Audio tape and poster, 16 × 20  
Metro Pictures, New York

## Fragment/Frame/Text: Shortly Before His Fatal Accident

1984  
Cibachrome, 13 × 19½  
Metro Pictures, New York

## 16, 1985

Cibachrome, 27 × 39½  
Metro Pictures, New York

## Cary Leibowitz/Candyass

(b. 1963)  
*I Love Andy Warhol*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Frank Lloyd Wright*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Jackson Pollock*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Jeff Koons*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Joseph Beuys*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Marcel Duchamp*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Pablo Picasso*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Piet Mondrian*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Sherrie Levine*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

*I Love Yves Klein*, 1989-90  
Latex on plywood, 12 × 16  
Stux Gallery, New York

**Sherrie Levine** (b. 1947)

*Untitled (After Edward Weston)*, 1981  
Black-and-white photograph, 8 × 10  
Collection of Simon Watson

*Untitled (After El Lissitzky)*, 1983  
Watercolor on paper, 14 × 11  
Adler/Frasca, New York; courtesy Mary Boone Gallery, New York

*Untitled (After Egon Schiele)*, 1984  
Pencil and watercolor on paper, 14 × 11  
Collection of Howard B. Johnson, Jr.; courtesy Mary Boone Gallery, New York

*Untitled (After Henri Matisse)*, 1985  
Watercolor on paper, 14 × 11  
Chase Manhattan Bank, New York

*Untitled (After Walker Evans)*, 1990  
Black-and-white photograph, 20 × 16  
Collection of Howard B. Johnson, Jr.; courtesy Mary Boone Gallery, New York

**Roy Lichtenstein** (b. 1923)  
*Abstract Painting*, 1983  
Oil and magna on canvas, 70 × 54  
Collection of the artist; courtesy Leo Castelli Gallery, New York

**David McDermott** (b. 1952) and  
**Peter McGough** (b. 1958)  
*Portrait of the Artist with His Bible*, 1907, 1988  
Cyanotype print, 14 × 11  
Robert Miller Gallery, New York

*Portrait of the Artist with His Bottle*, 1907, 1988  
Cyanotype print, 14 × 11  
Robert Miller Gallery, New York

*Portrait of the Artist with His Spill Vases*, 1907, 1989  
Cyanotype print, 14 × 11  
Collection of Harry H. Lunn, Jr.

**Richard Prince** (b. 1947)  
*Untitled (Hood)*, 1989–90  
Acrylic and auto-body compound on fiberglass and wood, 54½ × 56¼ × 5½  
Barbara Gladstone Gallery, New York

**J. St. Bernard**

*Saint Jack*, 1990  
Stainless steel and color photograph with canvas cover, 88 × 24 × 4  
Pat Hearn Gallery, New York

**Sturtevant** (b. 1930)  
*Johns' Target with Four Faces*, 1986  
Encaustic and collage with objects, 34 × 26  
Collection of the artist

**Mark Tansey** (b. 1949)  
*Triumph Over Mastery II*, 1987  
Oil on canvas, 98 × 68  
Collection of Emily Fisher Landau

**Whitney Museum of American Art  
Downtown at Federal Reserve Plaza**

33 Maiden Lane at Nassau Street  
New York, New York 10038  
(212) 943-5657

**Hours**

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